

## Impressionism



Cézanne



Degas



Degas



Monet



Renoir

**Impressionism** started off in France between 1860 and 1900 and local variations soon developed in most other western countries. The **Impressionists** cast off the usual ways of representing the world. Their paintings suggest strong, but often subtle, impressions of sunlight, colour and shadow.

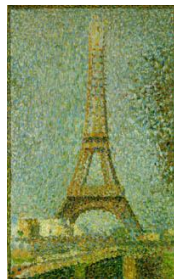
PAUL CÉZANNE (1839-1906); EDGAR DEGAS (1834-1917); CLAUDE MONET (1840-1926); CAMILLE PISARRO (1830-1903) ; PIERRE-AUGUSTE RENOIR (1841-1919) ; ALFRED SISLEY (1839-99)

physical sensation ; effects of light ; movement ; *en plein air*, bright colour

## Neo-Impressionism



Seurat



Seurat



Seurat



Signac



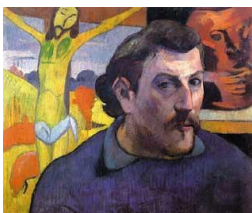
Signac

The **Neo-Impressionists** were a group within the **Impressionist** movement. They formed the connection between the two larger movements of **Impressionism** and **Post-Impressionism**. The **Neo-Impressionists** were interested in the basic aspects of design and colour forms.

CAMILLE PISARRO (1830-1903) ; LUCIEN PISARRO (1863-1944) ; PAUL SIGNAC (1863-1935) ; GEORGES SEURAT (1859-91)

colour theory; pointillism; divisionism; dots; strokes; monumental stillness

## Post-Impressionism



Gauguin



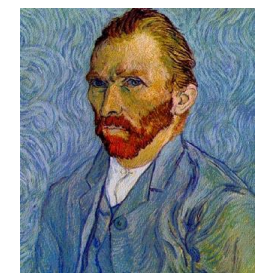
Gauguin



Van Gogh



Van Gogh



Van Gogh

This is a very broad term used to cover much art created between the 1880s and the early 20<sup>th</sup> Century. Gauguin and Van Gogh are the most significant artists associated with the movement.

PAUL GAUGUIN (1848-1903) ; VINCENT VAN GOGH (1853-90)

communicate emotion ; structure ; design ; symbolic meaning ; significant form; early modernism; social vision

## Fauvism



Derain



Derain



Matisse



Matisse



Vlaminck

The term “**Fauve**”, meaning “wild beasts” in French, was originally used disapprovingly by a well-known art critic of the time. The small group of artists he was criticising were mostly friends, working in France between 1898 and 1908. Rather than being insulted, they used his term to celebrate their own sense of creative freedom.

ANDRE DERAIN (1880-1954); KEES VAN DONGEN (1877-1968); HENRI MATISSE (1869-1954); GEORGES ROUAULT (1871-1958); MAURICE DE VLAMINCK (1876-1958)

patterns of colour ; simplified scenes ; flatness; intensity; non-naturalistic

## Primitivism



Brancusi



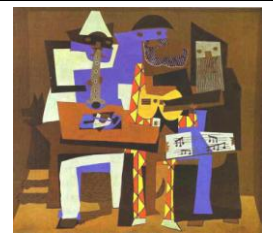
Moore



Moore



Picasso



Picasso

**Primitivism** appears in much of modern art, but is not an individual movement like **Futurism** or **Cubism**. Modern artists explored the collections from world cultures found in major museums, and the art of non-western cultures, in search of “**primitive**” art works which would inspire their own.

CONSTANTIN BRANCUSI (1876-1957); HENRY MOORE (1898-1986); PABLO PICASSO (1881-1973)

ethnographic; expressive force; intuitive emotion; vigour; insanity; reproductive nature; wholeness; truth

## Expressionism



Beckmann



Grosz



Kandinsky



Marc



Klee

**Expressionism** appeared in different artwork across Europe, its highpoint being the period 1905 to 1920. It was not an artistic movement as such. The term described artists **expressing** themselves with strong colour and distorted figures to explore themes of belonging and alienation.

MAX BECKMANN (1884-1950); GEORGE GROSZ (1893-1959); WASSILY KANDINSKY (1866-1944); ERNST LUDWIG KIRCHNER (1880-1938); FRANZ MARC (1880-1916); EMILE NOLDE (1867-1956); MAX PECHSTEIN (1881-1955); ALEXEI VON JAWLENSKY (1864-1941)

strong colour; distortion; abstraction; community; alienation; social critique; masquerade; purification



## Cubism



Braque



Gris



Leger



Picasso



Picasso

The first **Cubist** exhibition took place in 1911 at the Salon des Independents, Paris and its roots go back as far as 1901. **Cubism** was started by Picasso and Braque and was inspired by Cezanne's use of multiple viewpoints in a single painting. The way **Cubists** showed objects was considered to be radical. Their subject matter was often highly ordinary and usually taken from the still life tradition.

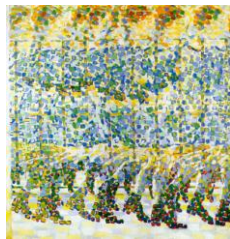
GEORGES BRAQUE (1882-1963); JUAN GRIS (1887-1927); FERNAND LÉGER (1881-1955); PABLO PICASSO (1881-1973)

flattened volume; contused perspective; collage; multiple viewpoint; still life; analytic; synthetic

## Futurism



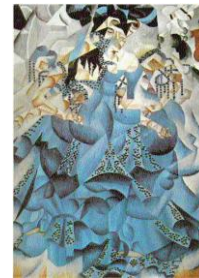
Balla



Balla



Boccioni



Severini



Severini

**Futurism** was an Italian movement started with the publication of Filippo Tommaso Marinetti's article *Le Futurisme* in a French newspaper in 1909. It was characterised by its aggressive celebration of modern technology, speed, and city life.

GIACOMO BALLA (1871-1958); UMBERTO BOCCIONI (1882-1916); CARLO CARRÀ (1881-1966); LUIGI RUSSOLO (1885-1947); GINO SEVERINI (1883-1966)

speed; energy; aggression; force lines; crowds; urban; new technology; progress; weapon

## Dadaism



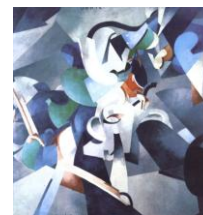
Duchamp



Man Ray



Man Ray



Picabia



Schwitters

**Dadaism** emerged during the First World War. The word "**dada**" means "hobby-horse" in French and was allegedly taken at random from a dictionary. The **Dadaists** said that all moral, political and aesthetic beliefs had been destroyed by the war. They followed a destructive, cheeky and liberating approach to art.

**Dadaism** gave way to **Surrealism** in the mid 1920s.

JEAN (or HANS) ARP (1886-1966); MARCEL DUCHAMP (1887-1968); FRANCIS PICABIA (1879-1953); MAN RAY (1890-1976); KURT SCHWITTERS (1887-1948)

Destruction; liberation; the unconscious; chance; nonsense; ready-mades; nihilistic; witty

## Suprematism



Malevich



Malevich



Malevich



Malevich



Malevich

This movement was developed and led by Russian artist Kasimir Malevich. His art was geometric, and often colourless. **Suprematism** rejected all the usual definitions of art, in search of a spiritual reality which **Suprematists** believed they could express through geometric abstraction.

KASIMIR MALEVICH (1878-1935)

geometric abstraction; monochrome; spirituality; mysticism; spatial movement

## Constructivism



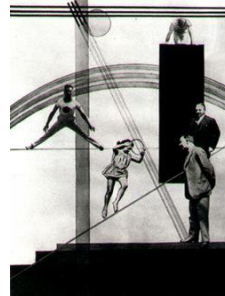
Gabo



Gabo



Moholy-Nagy



Moholy-Nagy



Tatlin

This term was first used by Russian artists in 1921. It also includes other **constructivists**, mainly working in Western Europe. “**Constructivism**” in the more general sense describes abstract, geometric works of art which are constructed, or organized, from distinct components and modern materials, such as plastic.

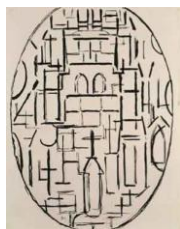
NAUM GABO (1890-1977); LASZLO MOHOLY-NAGY (1895-1946); VLADIMIR TATLIN (1885-1953)

geometric abstraction; kinetics; technology; social utility; social progress; non-spiritual

## Neo-Plasticism



Mondrian



Mondrian



Mondrian



Rietveld



Rietveld

**Neo-Plasticism** is inseparably connected with the work of Piet Mondrian. His distinctively grid-shaped paintings were meant to show the timeless, spiritual order that lies beneath the endlessly changing appearance of the world. Mondrian's theories were explored and developed by artists associated with the Dutch art magazine *De Stijl*.

PIET MONDRIAN (1872-1944); GERRIT RIETVELD (1888-1964); THEO VAN DOESBURG (1883-1931)

grids; primary colour; black and white; spiritual order



## Surrealism



Dali



Ernst



Kahlo



Magritte



Tanning

**Surrealism** was founded in Paris, in 1924, by the poet Andre Breton and continued **Dadaism's** exploration of everything irrational and rebellious in art. The artists aimed to create art which was "automatic", meaning that it had come directly from the unconscious mind without being shaped by reason, morality or artistic judgements.

SALVADOR DALÍ (1904-1989); MAX ERNST (1891-1976); FRIDA KAHLO (1907-54); RENÉ MAGRITTE (1898-1967); JOAN MIRÓ (1893-1983); DOROTHY TANNING (b. 1910)

the unconscious; irrational; dreams; automatism; juxtaposition; destruction

## Abstract Expressionism



Pollock



Rothko



Rothko



Stella



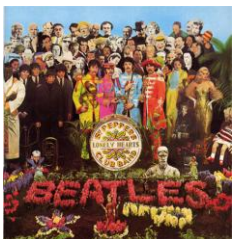
Stella

This movement developed in New York during the decades immediately following World War Two. It is characterised by an attempt to depict universal emotions. It was the first exclusively American movement to gain international recognition.

HELEN FRANKENTHALER (b.1928); WILLEM DE KOONING (1904-97); BARNETT NEWMAN (1905-70); JACKSON POLLOCK (1912-56); MARK ROTHKO (1903-70); FRANK STELLA (b.1936)

Universal order; physical gesture; dance; psychic energy; unconscious symbols; contemplation; iconic; stillness

## Pop Art



Blake



Lichtenstein



Lichtenstein



Warhol



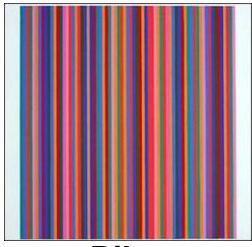
Warhol

In **Pop Art**, everyday objects (such as comic strips, soup cans, road signs, and hamburgers) were used as subject matter. The **Pop Art** movement was largely a British and American cultural phenomenon of the late 1950s and '60s. Works by such **Pop Artists** were inspired by any and all aspects of popular culture that had a powerful impact on modern-day life. They took their imagery from television, comic books, movie magazines, and all forms of advertising. It was created emphatically and objectively with the exact commercial techniques used by the media from which it had been taken in the first place.

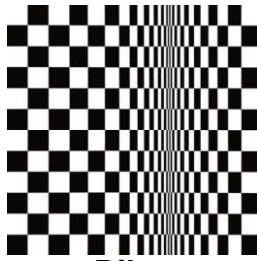
PETER BLAKE (b.1932); RICHARD HAMILTON (b.1922); DAVID HOCKNEY (b.1936); ROY LICHTENSTEIN (1923-1997); CLAES OLDENBURG (b.1929); ANDY WARHOL (1928-1987)

Striking forms; iconography; popular culture; stylization

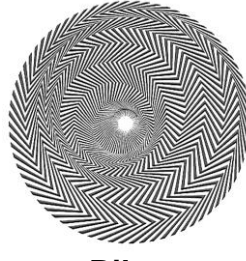
## Op Art



Riley



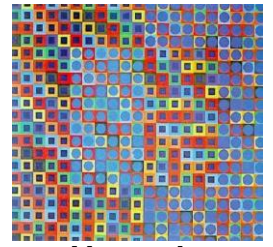
Riley



Riley



Vasarely



Vasarely

This is a branch of mid-20th-century geometric abstract art that deals with optical illusion. **Op Art** painters created complicated optical spaces by using repetitive forms such as parallel lines, checkerboard patterns, and concentric circles or by creating visual tension from the arrangement of complementary colours, so creating the illusion of movement.

BRIDGET RILEY (b.1931); VICTOR VASARELY (1908-1977).

visual effects; illusion; abstract; after-images; trompe l'oeil